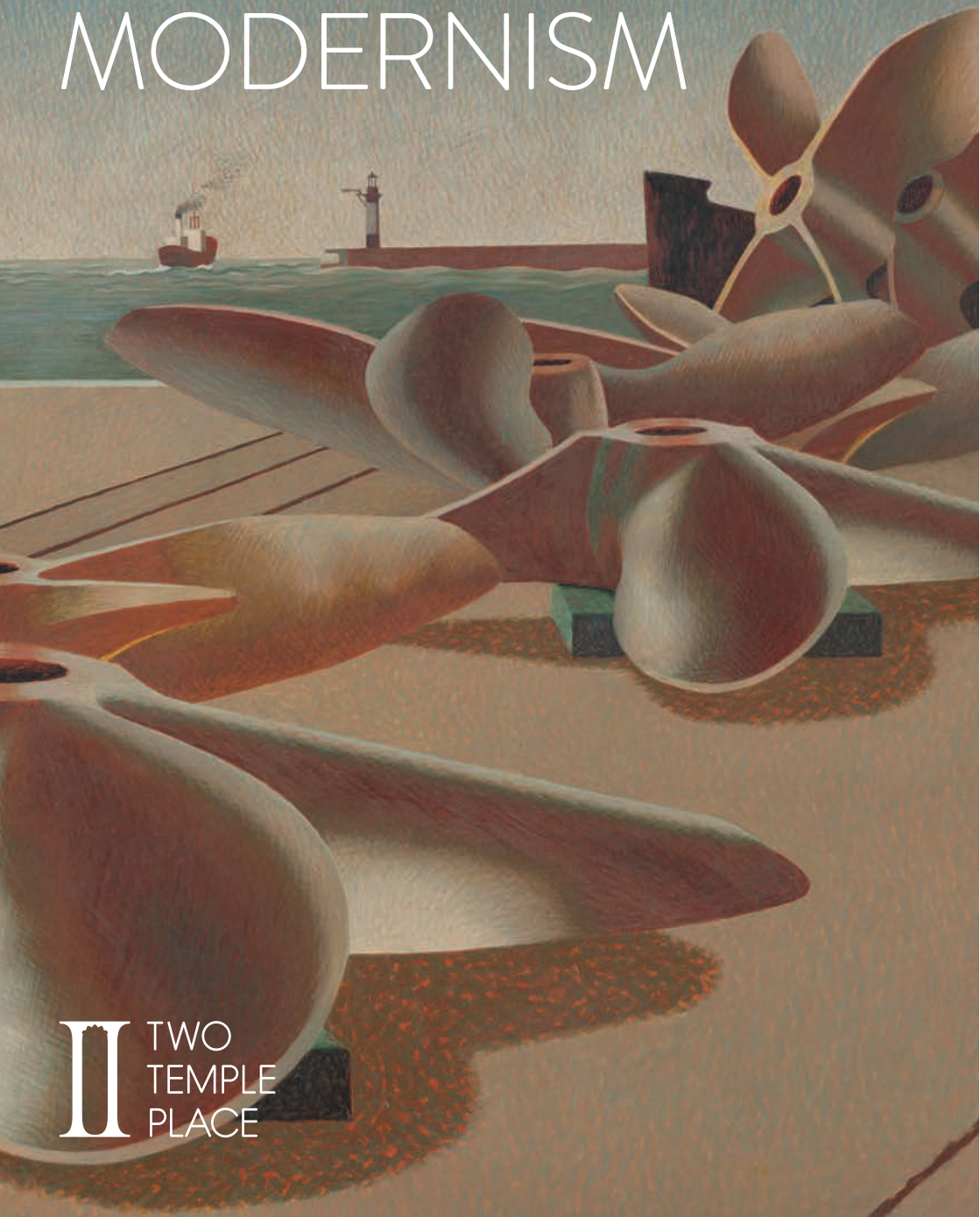


SUSSEX MODERNISM

RETREAT
AND
REBELLION

II TWO
TEMPLE
PLACE





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AND
REBELLION



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The Bulldog Trust

II TWO
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PLACE

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FOREWORD

CHARLES M. R. HOARE, *Chairman of Trustees,
The Bulldog Trust*

The Bulldog Trust is delighted to welcome you to *Sussex Modernism: Retreat and Rebellion*, our sixth Winter Exhibition at Two Temple Place.

Two Temple Place was originally built as the estate office of William Waldorf Astor, designed by eminent Gothic Revival architect, John Loughborough Pearson. The house was given to the Bulldog Trust, a grant-making foundation, in 1999 and it serves as the Trust's headquarters and a focal point for its broader charitable initiatives.

The Winter Exhibition Programme was originally conceived as an exciting way to support the development of regional museums and galleries and to welcome the public to the spectacular surroundings of Two Temple Place but its success has exceeded all expectations. Since 2011, annual 12-week exhibitions have raised the profile of nineteen partner institutions situated around the UK, showcasing exceptional and often uncelebrated collections to over 180,000 visitors including thousands of school children. First recognised by Arts Council England for its achievements in 2013, the programme has facilitated major fundraising achievements and strengthened the position of all the organisations it has worked with from Cambridge to Blackburn. The Trustees of the Bulldog Trust continue to be grateful for Arts Council England support in 2017 and 2018.

Sussex Modernism: Retreat and Rebellion is our most inter-disciplinary exhibition to date, bringing together painting, film, sculpture, furniture, music and photography from over 30 lenders. The result highlights the

truly extraordinary cultural heritage of the counties of East and West Sussex and the breadth and diversity of the artists who made this area their home during the first half of the twentieth century.

We are delighted to have collaborated with nine celebrated museums and galleries in the production of this exhibition: Charleston, De La Warr Pavilion, Ditchling Museum of Art + Craft, Farleys House & Gallery, Jerwood Gallery, Pallant House Gallery, Towner Art Gallery, Royal Pavilion & Museums Brighton & Hove and West Dean. We are very grateful for their generosity in lending from their spectacular collections and for the time and knowledge they have shared, with particular thanks to Nathaniel Hepburn at Ditchling Museum of Art + Craft. We hope this exhibition will inspire more visitors to view these collections in their homes, to support the work of our partner institutions and to continue discovering the richness of the county of Sussex.

The Bulldog Trust is immensely proud of the range and high-quality of programming for our exhibitions and we wish to thank curator Dr. Hope Wolf, Lecturer in British Modernist Literature at the University of Sussex and co-Director of the Centre for Modernist Studies for ensuring the current exhibition carries on this tradition. Our Programme Adviser, Martin Caiger-Smith of the Courtauld Institute of Art, remains crucial to the ongoing success of the project. His role as a guide to our curators ensures each exhibition's success as a development opportunity for emerging talent while his broader involvement guarantees the exceptional quality of our Winter Exhibition Programme as a whole.

We thank you for supporting the work of The Bulldog Trust with this visit and look forward to welcoming you to future exhibitions at Two Temple Place.



Image 1: Edward Burra, *Landscape near Rye*, 1934-35, watercolour, Private Collection © The Edward Burra Estate. Courtesy Lefevre Fine Art.

THE MAKING OF SUSSEX MODERNISM

DR. HOPE WOLF, *University of Sussex*

Dispersed are we; who have come together.

VIRGINIA WOOLF, *Between the Acts*, 1941

Leafing through this catalogue and walking through the exhibition, viewers will experience a visual cacophony of styles and media. Modernists' diverse practices were underpinned by often very different ideas. Yet, in spite of this, connections can be made. This essay and the exhibition it accompanies will compare the work of modernist artistic and literary communities that came to Sussex in the early and mid-twentieth century. Both biographical and conceptual links will be made. Members of the communities were known to, and influenced, one another, and they responded to the exhilarating and unnerving experience of living in the modern world through experimenting with new forms and reviving old ones.¹ Their interventions are helpfully contextualised by the late nineteenth century interiors of the exhibition venue, Two Temple Place. With its ornate gilded doors, intricately carved wood, and elaborate stained glass window landscapes, the building makes visible what many modernists sought to depart from. It offers a background that sets off the minimalism and simplicity of some modernists' designs, and the spontaneous, quick brushstrokes of others. Designed to the specification of its owner, William Waldorf Astor,

Two Temple Place is something of a dream house. Yet his fantasies can seem relatively demure when compared with the explicitly sexual or queer imagery favoured by some of the artists and writers discussed here.

Entitled 'Sussex Modernism', this exhibition is of course as interested in place as in time. Sussex, a historic county in the South East of England, is best known for its rolling hills, seaside resorts, and quaint villages. It is close to London, and also to Europe (Dieppe is just a short ferry trip away from Newhaven). The following will explore why modernists were drawn to different aspects of the region, and will suggest that they approached their environments in ways that are expressive of their politics. Opposing life in the modern industrial city, some, especially in the 1910s and 1920s, cast the Sussex countryside as a kind of arcadia. But many modernists went on to trouble this point of view, criticising how the area was divided into territories, or projecting their fears and nightmares onto the landscape. This is not an exhibition full of picturesque Sussex scenes. There were modernists who barely made reference to Sussex at all in their work. They created enclaves for themselves, bringing influences from the city, Europe and non-Western cultures to their homes. For some, the coast became a place from which to think about links to the continent, and some modernists came from overseas themselves: the work of émigré artists, seeking refuge from war, shows little nostalgia for Sussex or English stories and styles. Anecdotes are told

about how Sussex residents treated these modernist makers as outsiders. But there is a sense in which modernists in Sussex more generally identified themselves as ‘out of place’. They did so partly in order to emphasise their metropolitan and cosmopolitan interests, but their unsettled work also expressed their experience of living in uncertain times – this was a world in which it was difficult for anyone to feel at home.

RETREAT AS REBELLION

‘Retreat and Rebellion’ is the subtitle of this exhibition. For some modernists, especially in the early part of the period, the move to Sussex was cast as both a retreat and a rebellion: a rejection of ways of life associated with the metropolis left behind. The American poet Ezra Pound suggested something of the sort in a performance he engineered in 1914. In a grand country home in West Sussex, Pound gathered together six young poets to dine on a peacock with the writer Wilfrid Scawen Blunt, whom Pound called ‘the last of the great Victorians’. The poets presented Blunt with a marble coffer made by French artist and sculptor Henri Gaudier-Brzeska containing poems they had written (Fig. 1). Neither the poems nor the coffer were to Blunt’s taste: while the poems were demoted from art to mere ‘word puzzles’, the eroticised nude carved onto the coffer was turned to the wall. Yet there was also something anti-modern about the younger poets’



Fig. 1: Henri Gaudier-Brzeska, *Coffer for Wilfrid Scawen Blunt*, 1914, Marble, Private Collection. Photo credit: Paul Tucker www.paultucker.co.uk

sentiments, and this goes some way towards explaining why they were drawn to Blunt and his country home. The coffer included a ‘Salutation’ in which Blunt was praised for being a man who had ‘made mock of the world’ and ‘not made a trade of art’. Blunt’s secluded house contributed to their accolade: the aristocrat was able to remove himself from the city and the demands of the market. The poems in the coffer can also be interpreted as attempts to retreat from modern city life. They offered contemplations of ripples on the water, swans, fishes, and women in Classical myths: Isis, Helen of Troy

THE GAME

A MONTHLY MAGAZINE.

Actus sequitur esse.

VOL. V.

JANUARY A.D. 1922

No. 1.



I AM THE LORD THY GOD WHO BROUGHT THEE OUT OF
THE LAND OF EGYPT AND OUT OF THE HOUSE OF
BONDAGE

and Persephone.² Blunt viewed the figure on the coffer as 'Egyptian', and it was made from marble quarried from the two heartlands of the Classical world, Greece and Italy.³

Rural Sussex was simultaneously used to turn the clock back and imagine a new future by the Guild of St Joseph and St Dominic, founded in the East Sussex village of Ditchling in 1920. Sculptor and typographer Eric Gill (born in Brighton and resident of Ditchling since 1907) was its most famous modernist member, closely followed by David Jones, best remembered for his poetry and painting. Other early members included printer and publisher Hilary Pepler and Gill's apprentices Desmond Chute and Joseph Cribb.⁴ In a 1922 edition of the Guild's monthly magazine, *The Game*, the move to Ditchling was imagined as both an 'exodus' from an enslaving industrial system that denied the workman responsibility for his creations, and also as an escape from a culture that preferred to worship money rather than God.⁵ On the cover page, industrial city and country were starkly opposed (Fig. 2). The left hand side of the image is crowded, devoid of humanity, with the factory belching out black clouds; by contrast, on the right it is serene, suggestive of inhabitants in accord both with nature and one another. Whereas the couple make things peaceably by hand, the factory is a 'House of Bondage' in which the machine overrides the workers' independence. The image is of course

OPPOSITE PAGE: Fig. 2: *The Game: A Monthly Magazine*, January 1922, Vol. V, no. 1 1922, woodengraving and letterpress on paper, Ditchling Museum of Art + Craft. Image courtesy of Ditchling Museum of Art + Craft.

a simplification and idealisation of reality: ignoring, for instance, the railway-line that ran close by the workshops. Rural Sussex is mythically presented as an Eden untouched by modernity.

But Ditchling was never a utopia, nor was it entirely backward looking. Eric Gill's breaking of conventions in his artwork disturbed his contemporaries. Inspired by the research of philosopher and art historian Ananda Coomaraswamy, ex-husband of Ditchling weaver Ethel Mairet, Gill sought to blend sexuality with religion. This produced provocative work, such as *Mulier* (1911): his nipple-pinching 'Blessed Virgin Mary' statue, which Bloomsbury Group member Roger Fry commissioned for his garden and then refused, lest it upset visitors. It was replaced by the less provocative *Garden Statue* – *The Virgin* (1911-2), which was photographed by Vanessa Bell in 1914 (Fig. 3). *Garden Statue* has most recently resided in the café in London's Holland Park, alongside Jacob Epstein's virile *Sun-Worshipper* (1910), which is also part of the Ditchling story. It is a remnant of the never realised 'Secret Temple' that Epstein designed with Gill for Asheham House grounds near Lewes (the house, later home to Virginia and Leonard Woolf, was demolished in 1994).⁶ Ten years after this collaboration Gill, now part of the Guild, was continuing to eroticise religious imagery – as can be seen from his 1923

OPPOSITE PAGE: Fig. 3: Vanessa Bell, *Pamela Fry mounting an Eric Gill sculpture in Roger Fry's garden in Guildford*, 1911-13, photograph, Tate © Tate, London 2016.





Icon (Fig. 4). He was at the same time making nude portraits and intimate anatomical drawings of friends, colleagues and family members. Knowledge of Gill's private life at this time makes it difficult to regard such sensual works simply as objects of beauty. Revelations about Gill's incestuous relations with his daughters in Fiona MacCarthy's 1989 biography deeply trouble his idealisation of 'retreat', and cast suspicion upon his attempts to set up cloistered communities away from prying eyes.⁷ In 1924 Gill left Ditchling with his family and David Jones to establish a community in the much more remote hamlet of Capel-y-Finn in the Black Mountains of Wales.

On the surface there seems to be very little in common between the Ditchling Guild and the best-known modernist community in Sussex: the Bloomsbury Group, named after its base in Central London. Charleston Farmhouse, near Firle, was taken up in 1916, and it served as a country home for artists Vanessa Bell and Duncan Grant until the end of their lives. Bell's husband, art critic Clive Bell, also stayed there, as did three children (later writers and artists), Julian, Quentin and Angelica Bell. Vanessa Bell's sister, the novelist Virginia Woolf, rented Little Talland House in Firle and Asheham House in Beddingham from 1911, and with her husband, the writer Leonard Woolf, bought Monk's House in Rodmell in 1919. In 1925 the renowned economist Maynard

OPPOSITE PAGE: Fig. 4: Eric Gill, *Icon*, 1923, pewter and ebony, Ditchling Museum of Art + Craft. Image courtesy of Ditchling Museum of Art + Craft.

Keynes and his wife, the ballerina Lydia Lopokova moved to Tilton Farmhouse, half a mile away from Charleston. Where the Ditchling Guild was religious and largely patriarchal, the Bloomsbury Group was avowedly agnostic or atheist, feminist and open to same-sex relationships. However, connections can be made aside from the personal ones (statues by Gill standing in Bloomsbury Group gardens, for instance). Members of both communities sought to blend beauty with utility, art with craft. For Vanessa Bell and Duncan Grant, this interest preceded their move to Sussex. An armchair at Charleston is upholstered with a reproduction of a fabric entitled *White*, designed by Vanessa Bell in 1913 for the Omega Workshops in London (Fig. 5). Reputedly named after suffragette and novelist Amber Blanco-White, the material can be interpreted in feminist terms: to make art for the home, the traditional domain of women, was to take domesticity seriously.⁸ Differences between Bell's design and the intricate home decorations of her nineteenth-century forerunners express how much had changed, and suggest a new kind of attention to the experience of modernity. Her splashes still the fleeting moment – the instant is rendered permanent. They are an expression of the 'spontaneous freshness' that machine manufacture was thought to have done away with.⁹ She tessellates fragments (some of which look like basket weave: craft made new) into cool geometric unity.

OPPOSITE PAGE: Fig. 5: Vanessa Bell (designed by), *White*, 1913, cotton (reproduced by Laura Ashley, 1987 seen here on upholstered cushions). The Charleston Trust. © The Estate of Vanessa Bell. Photo credit: Paul Tucker www.paultucker.co.uk



Different aspects of Bloomsbury Group ideology are illustrated by the panels of a colourful linen chest Duncan Grant decorated in 1917 (Fig. 6), and which is today displayed at Charleston in Maynard Keynes's bedroom. The image on the inside of the lid is said to be a portrait of 'Leda and the Duck', a satirical take on the Classical story of a young girl (Leda) forcibly impregnated by the God Zeus who had assumed the form of a swan. The box's adaptation of the myth refuses the narrative of male domination. As with Grant's 1919 painting *Venus and Adonis*, in the Tate's collection, the female is gargantuan and the male belittled. His version of the myth also aligns with the political position that brought him to Charleston in the first place. The box was decorated in the midst of the First World War. Grant, a conscientious objector, had refused to enlist, and was required instead to work on the land. In light of this, his mockery of machismo is perhaps indicative not only of a feminist agenda but also a pacifist one. Knowledge of Grant's pacifism also adds potency to the still life on one of the smaller outside panels of the chest. Remaining fixed on a domestic scene, the still life can be read as a refusal to intervene in world events. As with the abstract on the other small panel, the artist has been preoccupied in carefully balancing form and colour. Adding to this interpretation of the chest as a pacifist object, the European influences evident on the lid may be expressive of Grant's anti-nationalism (the painted theatrical drapery that frames his Leda is reminiscent of Poussin and Raphael).¹⁰ As if trying to resist their situation, Charleston's residents more generally brought to Sussex the imagery and bright colours of art from Europe.



Fig. 6: Duncan Grant (decorated by), *Leda and the Duck chest*, c. 1917, painted wood and upholstery. The Charleston Trust © The Estate of Duncan Grant / DACS 2016. Photo credit: Paul Tucker www.paultucker.co.uk

But what of the longer panel on the outside of the box? While war was everywhere mutilating the male body, Grant's naked swimmer is a celebration of it. The same can be said of *Bathers by the Pond* (1920-1): the bodies of beautiful young men are open to the world and gleaming in the sun (Fig. 7). Through its homoeroticism, the painting is powerfully political in another respect: homosexual acts were not decriminalised until 1967 (a fact that shaped the lives of many other modernists in Sussex). The relative privacy of Charleston allowed Grant to flout both social conventions and the law. And yet



Fig. 7: Duncan Grant, *Bathers by the Pond*, c. 1920-1, oil on canvas, Pallant House Gallery, Chichester (Hussey Bequest, Chichester District Council, 1985)
© 1978 Estate of Duncan Grant, courtesy Henrietta Garnett / DACS 2016.
Image courtesy of Pallant House Gallery, Chichester.

Charleston was not a place of unabashed truth-telling. Only when she was 18, was Angelica Bell told she was Grant's, not Clive Bell's, daughter. Vanessa Bell's paintings of Grant and her husband, or Grant and Angelica, can be staid rather than exuberant and celebratory.¹¹ The theme of secrecy offers a further interpretation of Grant's decorations of the linen chest. The body of the naked swimmer spreads across the the longest visible panel of the box – but why is Leda and the Duck on the underside of the lid? Could the position of Grant's rendition of this violent myth have anything to do with Virginia Woolf's reports of her molestation by her half-brother George Duckworth, of which Vanessa was aware?¹² With this in mind the chest begins to appear a Pandora's Box, keeping horror at bay, speaking of what can be public and what must remain private.

The modernist sites discussed so far can, in some respects, be regarded as enclaves: set apart from their immediate context and operating in accordance with their own set of aesthetic and social rules. Moving now into the 1930s, the opulent Sussex residences of Edward James, collector and patron of the Surrealists, can be added to the series. Two sites need to be considered here: West Dean House (James's aristocratic family home in West Sussex), and its hunting lodge, Monkton House (designed by Edwin Lutyens, and later painted lurid purple at James's request). In 1934 James left his London social life for Sussex following his scandalous divorce from the dancer Tilly Losch, in the process of which



Fig. 8: Edward James (commissioned by), Tilly Losch footprint carpet on the stair, date unknown, photograph © West Dean College, part of the Edward James Foundation. Image courtesy of West Dean College.

he had been accused of homosexuality. His isolation was ironically expressed in a carpet he designed for Monkton House, embroidered with his faithful hound's paw prints, an adaptation of the original that had featured his wife's wet footprints (a version of which can be seen in Fig. 8). But James attracted Surrealist visitors, who fuelled his decadent rebellion against mainstream culture and helped him to fashion an alternative fantasy world.¹³ He decked the interior of Monkton House with fabulous furniture, most notably a sofa shaped to replicate the lips of the American actress and



Fig. 9: Edward James/Salvador Dalí, *Mae West lips sofa*, 1938, felt and wood, Royal Pavilion & Museums, Brighton & Hove © Salvador Dalí, Fundació Gala-Salvador Dalí, DACS 2017 and with kind permission from West Dean College part of the Edward James Foundation. Image courtesy of Royal Pavilion & Museums, Brighton & Hove.

sex symbol Mae West, which James designed together with the famous Surrealist Salvador Dalí in 1938 (Fig. 9). This item, much reproduced, has long ceased to shock, but in a grand house in the countryside it would have stood out strikingly from the more prudish, tasteful domestic decoration of the time. There was nothing identifiably ‘Sussex’ about James’s preferred style. Aside from Surrealist furniture and artworks, Monkton House was full of ethnographic bounty from abroad collected by his relatives. James would ultimately leave

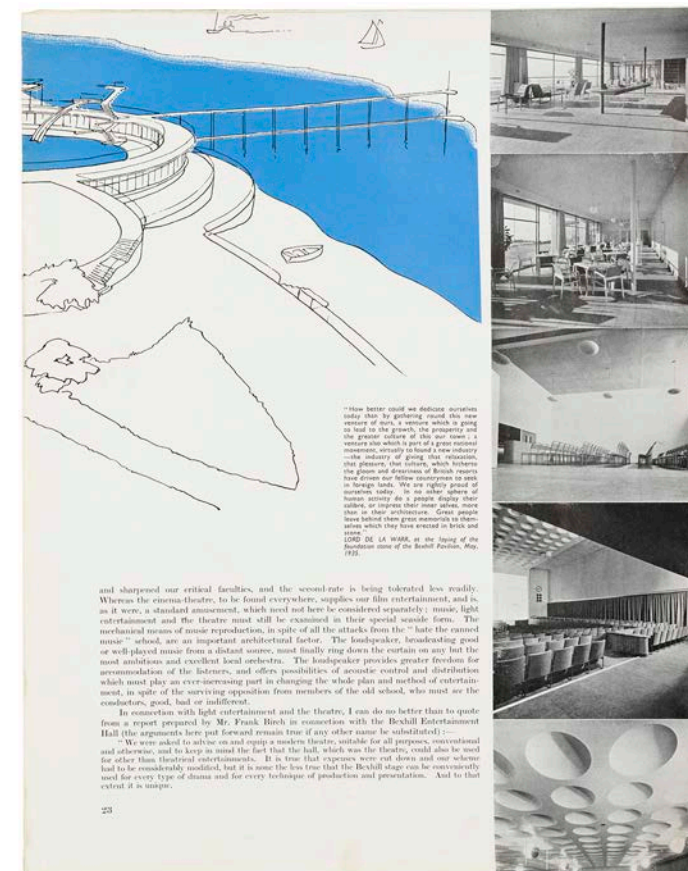
Sussex for America with the Second World War brewing, and in 1945 would go to Xilitla in Mexico where he would build an enormous concrete sculpture garden in a mountainous rainforest. Although James largely remained abroad (he is said to have been a tax exile), West Dean would become an educational foundation in 1964. He hoped that it would serve as a refuge for composers, painters and writers, and become a community for teaching art and craft.¹⁴

ÉMIGRÉS AND THRESHOLDS

While for many modernists retreat constituted a kind of rebellion, for others the word ‘exile’ might be more appropriate. The émigré is a central figure in the history of Modernism. Standing apart from local customs, able to comprehend the strangeness of their circumstances from a detached position, émigré artists are said to have been motivated to make new communities in place of those they had no access to or had been exiled from.¹⁵ In the 1930s the theme of exile became part of public debate as Sussex became a refuge for architects, painters and filmmakers fleeing Hitler’s Germany. They were not always made welcome. Vehement criticism accompanied the construction of the sleek, modernist De La Warr Pavilion at Bexhill in 1935 (Fig. 10). The building was commissioned by the Socialist Earl De La Warr, and was designed by the German-Jewish émigré Erich Mendelsohn and Russian-born Serge Chermayeff; it was photographed for a July 1936 edition of *The Architectural*

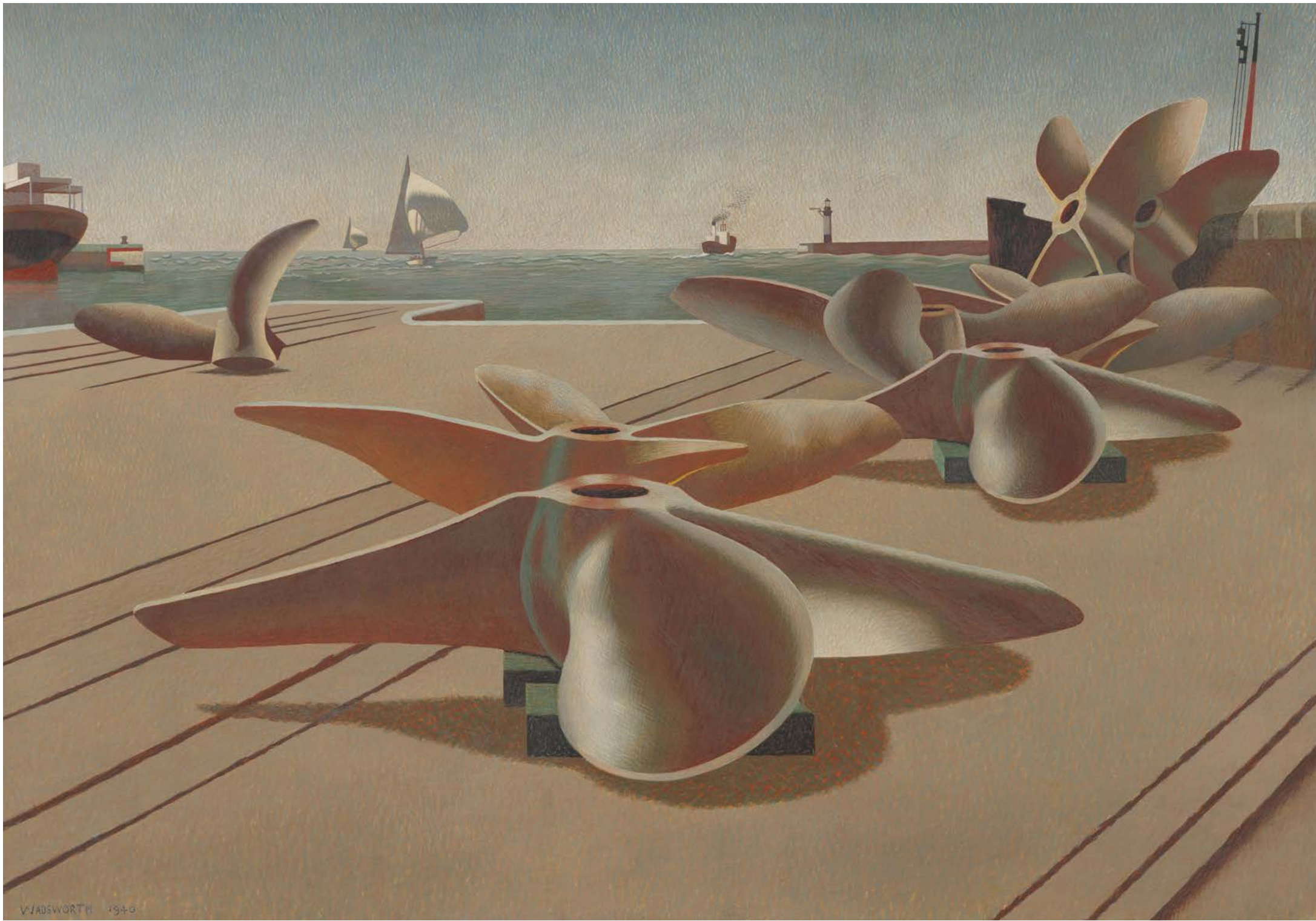


Review by the Hungarian-born émigré and artist László Moholy-Nagy.¹⁶ Xenophobic reviews cast its modernist architects as outsiders, who had brought the shock of the new to a previously stable realm. A local resident is reported to have attacked the town clerk in protest against 'the employment of an alien architect for the erection of a building by a public body to the exclusion of British architects'.¹⁷



ABOVE LEFT AND RIGHT Fig. 10 Pages from 'Leisure at the Seaside' in *The Architectural Review*, Vol. LXXX, July 1936, Layout designed, and photographs taken by, László Moholy-Nagy. De La Warr Pavilion Charitable Trust. Photo credit: www.paultucker.co.uk

In the context of popular resistance to outside influence, modernists often used the coast as a subject through which to create unsettled works that explored themes of



‘inbetween-ness’. France and England, past and present, all combine in David Jones’s late 1920s and early 1930s paintings made at Portslade, near Brighton. They depict views out to sea, towards the locus of his First World War memories in France, so movingly described in the long poem he started around that time, *In Parenthesis* (1937). Jones writes in the poem of an uncontainable memory flood: the ‘spilled bitterness’ he describes enters his watercolours, sea and sky washing over window frames.¹⁸ Jones’s coastal views are reminiscent of Virginia Woolf’s meditations on Sussex as a threshold between England and Europe. In an article she wrote for *The Times* she described the sound of guns heard from France on the South Downs as ‘the beating of gigantic carpets by gigantic women’.¹⁹ Sounds of the Second World War were also to haunt the painter Edward Wadsworth in his Maresfield home; he reported composing his 1940 painting *Bronze Ballet* (Fig. 11), based on a scene at Le Havre, ‘to the somewhat noisy accompaniment, so far as I can remember, of the bombardment of Abbeville, Boulogne and Calais – all mingled with the call of the cuckoo!’²⁰ The painting, like the mural he had designed five years previously for the De La Warr Pavilion, is dry, clean lined and carefully controlled. Yet its stillness is eerie: insentient machines are about to dance. Propellers couple up, black beady eyes stare empty.

PREVIOUS PAGES: Fig. 11: Edward Wadsworth, *Bronze Ballet*, 1940, tempera on canvas, Towner Art Gallery © Estate of Edward Wadsworth. All rights reserved, DACS 2016. Image courtesy of Towner Art Gallery, Eastbourne.



Fig. 12: John Piper, *Beach and Star Fish, Seven Sister's Cliff, Eastbourne*, 1933-34, collage, pencil, pen on paper, Jerwood Collection © The Piper Estate / DACS 2016. Image courtesy of Jerwood Gallery, Hastings.

War troubled the view of Sussex as a kind of idyll. But, as Socialist-minded modernists pointed out, so did civil conflict. In the archive of Peggy ('Red') Angus is a pastoral sketch, picturesque but for a line of wire inked in crimson across it. Angus was an artist, teacher, tile and wallpaper designer and muralist. In 1933 she began renting 'Furlongs', a shepherd's cottage at the foot of the South Downs. The artist, and her many visitors, decorated Furlongs: much like Charleston,

it was a site for meeting, thinking and making.²¹ Visitors to Furlongs, all of whom shared (although to different degrees) Angus's Socialist views, included Chermayeff, Moholy-Nagy, and the painters Eric Ravilious and John Piper.²² Moholy-Nagy's 1936 film, *Lobsters*, about lobsters and lobster fishermen in West Sussex, made a quiet political protest: a live lobster vengefully bursts out of the menu in a posh restaurant. Ravilious joined Angus on expeditions to paint Sussex sites, including the Asham Cement Works (their depictions of factory life were far more positive than those created at Ditchling). Piper's *Beach and Starfish – Seven Sisters Cliff Eastbourne* (1933-4) hints at both military and civic strife (Fig. 12). While the view is clearly a Sussex coastal scene, the technique is European: it was pieced together using a style inspired by the paper collages pioneered by the Dada movement.²³ The fragments of newspapers Piper adds refer not only to Nazism in Germany (the coast becomes a site of potential conquest) but also suggest how capitalism and profit-making have transformed National Socialism. Adverts for English private schools are pasted alongside the news reporting: was Piper making an implicit critique of English society, narrowing the gap between the two countries?

In 1942 Angus wrote to Piper: 'art in our time is so divorced from most people's lives. Even you John only paint for a very small (tho' widening) circle.'²⁴ But Piper would go on to make works for larger audiences, including a tapestry for Chichester Cathedral. His work was part of a project, instigated by Bishop George Bell and Dean Walter Hussey

during and after the Second World War, which sought to bring modern art to religious buildings. One prolific contributor was the German-Jewish émigré Hans Feibusch, who painted murals for the Cathedral and several Sussex churches. Feibusch moved to London in 1933 to escape from Nazi Germany; in 1937 his work was shown in the infamous 'Degenerate Art' exhibition in Munich, which displayed and derided avant-garde works confiscated from German museums to vast audiences.²⁵ Feibusch's work is distinctive for its unusual colour combinations, but his intimate pencil sketch for a 1944 *Pilgrim's Progress* panorama, designed for St Elizabeth's Church in Eastbourne, is hauntingly expressive of the vulnerability of the human body (Fig. 13).²⁶ Surprisingly, Bloomsbury artists were also involved in the church commissioning project, painting murals for Berwick church in East Sussex, a walking distance from Charleston. Grant's preparatory painting for *Crucifix* (1942) refuses the depiction of suffering and pain; it was modelled on Edward Le Bas who is reputed to have posed tied to an easel (Fig. 14).²⁷ Angelica Bell, who was soon to marry David Garnett, Grant's former lover, played the Virgin Mary in her mother's mural. For some villagers the artists did not sufficiently play by the rules. The head of a jam-making circle in the village objected to the decorations and denounced Quentin Bell (wrongly) as a conscientious objector.²⁸ These tensions between artist and audience recall Woolf's last novel, *Between the Acts*, in which a strange play written by Miss La Trobe (a tellingly European-sounding name) confuses and alarms the rural villagers, but the show goes on.²⁹

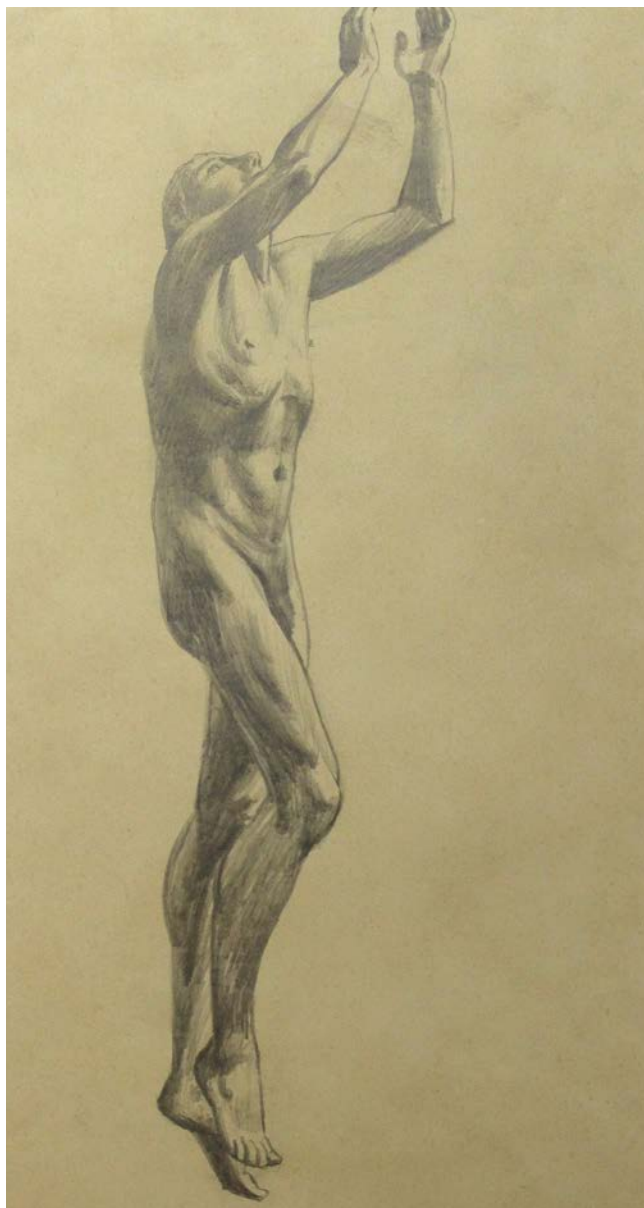


Fig. 13: Hans Feibusch, *Sketch for a naked figure of Christian for 'Pilgrim's Progress', Saint Elisabeth's, Victoria Drive, Eastbourne, Sussex*, c. 1944, pencil on paper, Pallant House Gallery (Feibusch Studio, Presented by the Artist, 1997) © By Permission of the The Werthwhile Foundation. Image courtesy of Pallant House Gallery, Chichester.

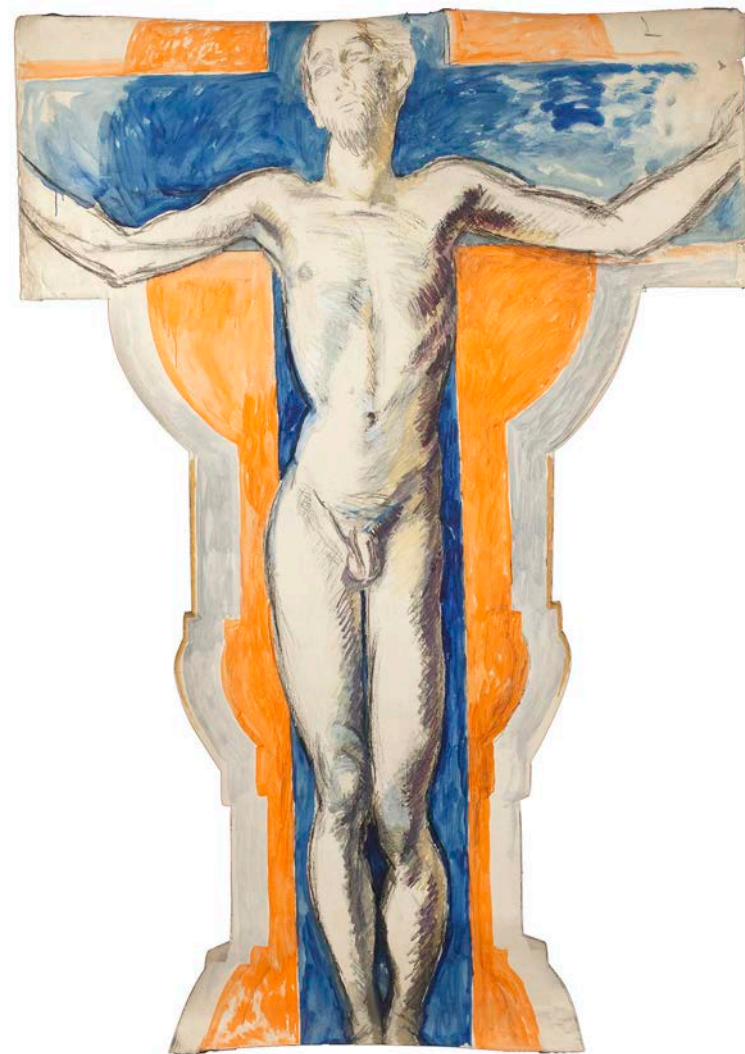


Fig. 14: Duncan Grant, *Crucifix, Design for Berwick Church*, 1942, watercolour, ink and pencil on paper, Towner Art Gallery © DACS 2016. Image courtesy of Towner Art Gallery.



SETTLING IN SUSSEX?

In 1947 the painter and collector of Surrealism Roland Penrose co-founded the Institute of Contemporary Arts in London. Two years later he moved to Farley Farm House near Muddles Green (a delightfully Surrealist-sounding name) with his partner, the American photographer, war reporter and model Lee Miller. Penrose remembered enjoying his time in Sussex when he came to visit his uncle as a child, and he and Miller had recently become parents.³⁰ The house became a kind of rural retreat for artists who opposed the mainstream culture and politics of the day. Penrose supported Communist artist and jazz enthusiast John Banting, who spent the 1950s and early 60s in Rye before moving to Hastings, and whose interest in popular music can be seen in many of his works (Fig. 15). Pablo Picasso came to stay in 1950: he was one of very few delegates for the Second World Peace Congress in Sheffield allowed into the country due to government fears of 'Communist infiltration'.³¹ Lee Miller, in an article for *Vogue*, 'Working Guests', written during the Cold War in July 1953, satirised the role she played of hostess to the stars by putting the likes of sculptor Henry Moore to work on the farm. She likened her regime to a 'Soviet workers' propaganda film': 'Everyone is doing a job: Joy through Work.' However, despite the humour with which

OPPOSITE PAGE: Fig. 15: John Banting, *One-Man Band*, 1954, oil on canvas, Jerwood Collection © The Estate of John Banting / Bridgeman Images. Image courtesy of Jerwood Gallery, Hastings.



Fig. 16: Lee Miller, *View from Window at Farley Farm House, East Sussex, England*, 1952 (FF0195), photograph © Lee Miller Archives England 2016. Photograph courtesy of Lee Miller Archives. All Rights Reserved. www.leemiller.co.uk

Miller sometimes presented life at Farley Farm, descriptions of her life tend to emphasise her state of mind as one of ambivalence, or reference her drinking and depression.³² It is difficult to attain a sense of Miller's perspective. Should she be seen as a rebellious spirit out of place in the English countryside? Her photograph *View from Farley Farm House* (1952) has been interpreted as a claustrophobic image, showing an 'interior that, increasingly, bounded Lee's horizons': two thirds of the image are dominated by the bars of a window frame (Fig. 16).³³



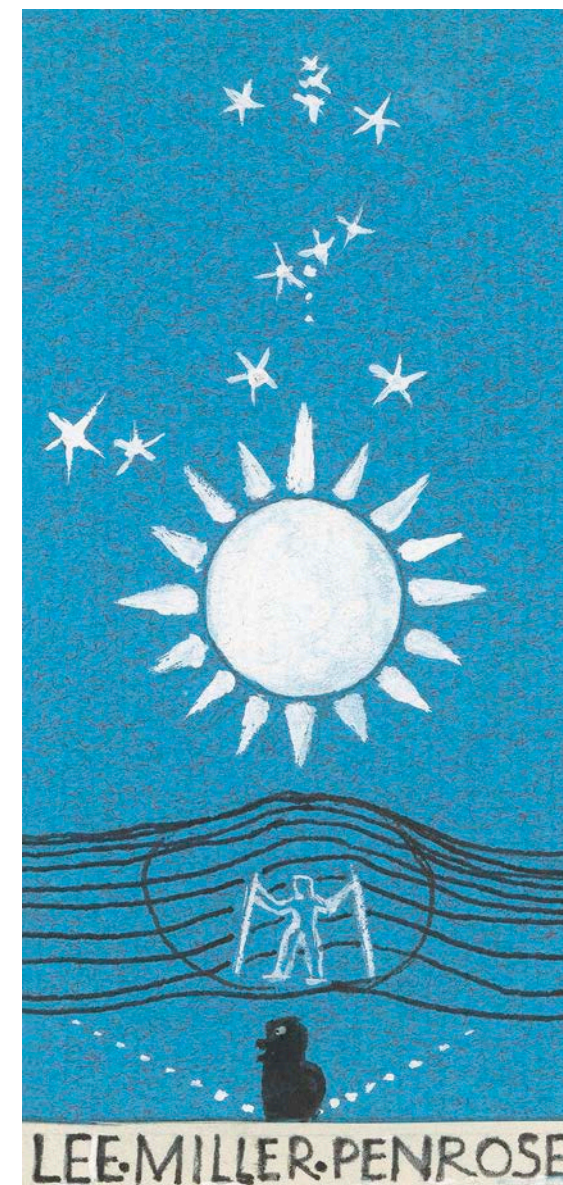
Fig. 17: Lee Miller, *Steinberg adding the finishing touches to the Long Man of Wilmington, East Sussex, England*, 1952 (FF0280), photograph © Lee Miller Archives England 2016. Photograph courtesy of Lee Miller Archives. All Rights Reserved.

There is a danger of mythologising Miller. Surrealist works have a tendency to encourage associations and projections on the part of their viewers. However, Miller's photographs of her artistic friends in part encourage the placing of 'modernism' and 'Sussex' in an antagonistic relation. In 1952 she captured *New Yorker* cartoonist Saul Steinberg pretending to draw The Long Man of Wilmington: a chalk giant thought by some (probably wrongly) to have originated in the Iron Age (Fig. 17). The photograph replicates a familiar opposition, so prevalent in literature and art, which associates the city with the new

and the now, and the country with constancy and the past.³⁴ Even without prior knowledge of the photographer, model and setting, it is still possible to read a tension in the image between what the artist is wearing (a city suit) and what would be appropriate for a walk in the countryside. Added to this, Miller's model treats the landscape irreverently: he does not gaze in wonder at the site, but is instead involved in mock rural graffiti. Like so many modernist works, the photograph takes the past and makes it new. Penrose also used the Long Man to connect past and present. In his 1989 *Scrap Book* he pondered the significance of his unwittingly placing his Henry Moore garden statue, *Mother and Child* (1936-7), on a ley line: a site of mystical energy along which buildings and ruins have historically clustered. The ley line connected his house to both the Long Man and the constellation Orion.³⁵ The alignment, sketched out in a bookplate he made for Miller (Fig. 18), fuelled his interest in a world ordered, or rather disordered, by coincidence, chance and unconscious choice. But perhaps it also suggested to him that he was now 'in the right place'. He noticed that Orion or the full moon rose over the giant and the statue at important anniversaries in his life. Was this a modernist who had settled?

The majority of modernists included in this exhibition never settled in the sense of feeling comfortable in their surroundings. The painter Edward Burra and his network

OPPOSITE PAGE: Fig. 18: Roland Penrose, *Study for Lee Miller's bookplate, Ex-Libris, Farleys House, Sussex, England, c. 1975*, work on paper, The Penrose Collection © Roland Penrose Estate, England 2016. The Penrose Collection. All rights reserved.





in Rye offers a typical example. Burra grew up in Rye, the furthest east of all the locations represented, and stayed there most of his life. But he travelled widely, bringing back to Sussex memories of Spain, France, Italy, Mexico, and Harlem (he shared his enthusiasms for the latter with his friend, fellow Rye resident John Banting).³⁶ Burra's depictions of his hometown tended to be disparaging: he memorably called it 'ducky little TinkerBell towne ... like an itsy bitsy morgue quayte dead'.³⁷ His paintings often cast Rye and its environs in a morbid or sinister light. In the Second World War he depicted soldiers and machines invading the town, claustrophobically filling all the available space.³⁸ *Landscape near Rye* (1943-5) shows an otherwise peaceful countryside littered with a pile of bones and shadowed by dark clouds on the horizon (see image 1). The painting makes evident Burra's interest in Surrealism – the abandoned wheels are reminiscent of his friend Paul Nash's eerie photographs of inanimate objects that, upon inspection, take on a life of their own. Nash moved to Rye in 1930, and introduced Burra to fellow Rye resident, the American poet Conrad Aiken. Burra would later meet Aiken's pupil, the novelist Malcolm Lowry who wrote the Mexico-inspired *Under the Volcano* (1947). In his recent book *American Smoke* (2013), contemporary writer and critic Iain Sinclair interprets Burra's haunted painting *The Churchyard, Rye* (1959-61) as a remembrance of Lowry's sad death (Fig. 19). Lowry is said to have been

OPPOSITE PAGE: Fig. 19: Edward Burra, *The Churchyard, Rye*, 1959-61, watercolour on paper, Jerwood Collection © The Edward Burra Estate. Courtesy Lefevre Fine Art. Image courtesy of Jerwood Gallery, Hastings.

found dead in White Cottage, Ripe, the morning after a night involving a fateful concoction of gin, a recording of Igor Stravinsky's *Rite of Spring*, and a fierce argument with his wife. Sinclair can see the couple in Burra's painting: 'A defeated woman, back against the flint wall, contemplating the graves. A man, kept apart, down in a heap like Lowry in the bedroom at White Cottage, his head leaking nightmares.'³⁹ Sinclair's gloss of this painting accompanies a comparison between two Sussex sites: one barely known, another celebrated. 'White Cottage' appears dark and mysterious, even strangely hip, in comparison with the considerably more polite museum-house of Charleston. Sinclair characteristically chooses Lowry's smashed gin bottle over the Bloomsbury Group's charming ceramics.

There are more stories to unearth here. There is the Surrealist painter, poet and photographer Edith Rimmington, who died in Bexhill and whose late work includes colour photographs of the seashore.⁴⁰ In a 1971 letter to John Banting she described the sea as 'a vast water brain' that 'seems to hold all the secrets'.⁴¹ Viewers must decide for themselves how to interpret her coastal photographs. I see her image of a grey, part submerged lump of stone, shaped like an upended body disappearing into the sea, as a reminder of all the partly submerged modernists whose works are rarely read and exhibited (Fig. 20). Grace Pailthorpe and Reuben Mednikoff are two further examples. They made strikingly original works, often bucking against both tradition and taste,



Fig. 20: Edith Rimmington, Sussex Coast, c.1960s, photograph, Private Collection.

by using art to release the unconscious. Pioneering an early form of psychoanalytic art therapy, they delved into memories of early childhood and the womb.⁴² The few works made by the couple in public collections belong to their pre-Sussex period (up until 1940 when they left, and were excluded from, the British Surrealist Group because they refused to exhibit only in Surrealist galleries). However, a continued interest in primordial forms is perhaps suggested by the bright swirling paintings Pailthorpe made at Ninfield (a few miles from Bexhill) in 1969 at the age of eighty-six. A number of important modernists (Frank Brangwyn, Henry James, Jessica Dismorr, Ford Madox Ford, Gluck, Radclyffe Hall, Ivon Hitchens, Keith Vaughan...) could well have been included in this exhibition. The focus on specific communities acts to exclude many more solitary figures. This is but the tip of an iceberg. It is hoped that readers and viewers will be encouraged to seek out modernist ruins both near-at-hand and further afield, and to explore interconnections between historic and contemporary practices of making. Amidst current political debates about territory and borders, modernist thinking about internationalism and cosmopolitanism remains as valid and relevant as ever. In today's uncertain world, the struggle to reimagine what art can be and do, and to think not only about how but also where one should act, continues.

FOOTNOTES

¹ My story of modernism is most influenced by two books: T. J. Clark, *Farewell to an Idea: Episodes from a History of Modernism* (New Haven: Yale University Press, 1999) and Gabriel Josipovici, *Whatever Happened to Modernism?* (New Haven: Yale University Press, 2010). For recent work on the regional dimensions of Modernism see Neal Alexander and James Moran eds, *Regional Modernisms* (Edinburgh: Edinburgh University Press, 2013).

² Persephone is a popular figure in Sussex, perhaps unsurprisingly as she is the Goddess of Spring. Gill made a sculpture of Persephone/ Proserpine as part of his 'Secret Temple' collaboration with Jacob Epstein: *A Roland for an Oliver* (1910); see Richard Cork, *Wild Thing: Epstein, Gaudier-Brzeska, Gill* (London: Royal Academy of Arts, 2009), p. 35; Frank Dobson's lost *Persephone* sculpture (1935), a goddess clutching what looks like a beach towel, was to have stood outside the De La Warr Pavilion; see Neville Jason and Lisa Thompson-Pharoah, *The Sculpture of Frank Dobson* (London: Lund Humphries, 1994) p. 144.

³ I am indebted to the following book for factual details about the Peacock dinner: Lucy McDiarmid, *Poets and the Peacock Dinner: The Literary History of a Meal* (Oxford: Oxford University Press, 2014). Quotations used in this paragraph can be found on pp. 28, 4, 109 and 120

⁴ For a fuller list of members see Ruth Cribb and Joe Cribb, *Eric Gill and Ditchling: the workshop tradition* (Ditchling Museum, 2007), p. 31.

⁵ *The Game: a monthly magazine*, January 1922, Vol. V, No. 1, St Dominic's Press.

⁶ Richard Cork, *Wild Thing*, chapter 2.

⁷ Fiona MacCarthy, *Eric Gill* (London: Faber and Faber, 1989).

⁸ Thank you to Professor Maggie Humm for drawing attention to the politics of 'White' at the conference 'Bloomsbury in Sussex: 100 Years at Charleston', University of Sussex, 19 July 2016.

⁹ Roger Fry, 'Preface to the Omega Workshops Catalogue' (1914) in *A Roger Fry Reader*, ed. by Christopher Reed (Chicago: University of Chicago Press, 1996), p. 201.

¹⁰ For Poussin see Mary Ann Caws and Sarah Bird Wright, *Bloomsbury and France: Art and Friends* (Oxford: Oxford University Press, 1999), p.161; for a connection to Raphael's *Sistine Madonna* see 'The "aesthetic thrill" of Raphael' on the Charleston Attic blog; Vanessa Bell's c. 1923 reproduction of Raphael's copy of *Colonna Madonna* is currently hanging at Charleston.

¹¹ See Vanessa Bell, 'Interior Scene with Clive Bell and Duncan Grant Drinking Wine' (undated), Birkbeck, University of London, and Vanessa Bell, 'The Dining Room Window, Charleston' (c. 1940), private collection.

¹² See Elaine Showalter, 'Virginia Woolf and the Flight to Into Androgyny' in *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (London: Virago, 1978), p. 269.

¹³ It seems hardly surprising that the wallpaper in the staircase leading up to Edward James's bedroom in West Dean House is patterned with tortoises. It is tempting to associate him with the decadent protagonist in Joris-Karl Huysmans's novel *À Rebours* (1884). Disgusted by society, the aristocrat finds a home at a distance from the city but not so far away that he misses it. He fills the house with sensory delights – including a bejewelled tortoise.

¹⁴ For more see Nicola Coleby ed., *A Surreal Life: Edward James, 1907-84* (London: Philip Wilson, 1998).

¹⁵ See Raymond Williams, 'Metropolitan Perceptions and the Emergence of Modernism' in *The Politics of Modernism*, ed. by Tony Pinkney (London: Verso, 1989), pp. 37-48.

¹⁶ See 'Leisure at the Seaside' in *The Architectural Review*, Vol. LXXX, July 1935, pp. 7-28. The layout of these pages was designed, and the photographs were taken by, Moholy-Nagy. It is also worth noting that Chermayeff had also, a few years earlier, planned an *Académie Européenne Méditerranée*, a school dedicated to the 'modern', with Eric Gill. See MacCarthy, *Eric Gill*, pp. 253-254.

¹⁷ Alastair Fairley, *De La Warr Pavilion: the modernist masterpiece* (London: Merrell, 2006), p. 44.

¹⁸ David Jones, *In Parenthesis* (Faber and Faber, 1937), p. 153. See also Ariane Bankes and Paul Hills, *The Art of David Jones: Vision and Memory* (Farnham: Lund Humphries, 2015), chapter 5.

¹⁹ Virginia Woolf, 'Heard on the Downs: The Genesis of Myth' (1916) in *The Essays of Virginia Woolf*, ed. by Andrew McNeillie, Vol. 2: 1912-1918 (London: The Hogarth Press, 1987).

²⁰ Mary Chamot, Dennis Farr and Martin Butlin ed., *The Modern British Paintings, Drawings and Sculpture*, (Tate, 1965), p. 749. Note: there are two versions of this painting, one at the Tate and one at the Towner Gallery, Eastbourne.

²¹ For more see Carolyn Trant, *Art for Life: The Story of Peggy Angus* (Oldham: Incline Press, 2004).

²² For these connections see Alan Powers, *Serge Chermayeff: Designer, Architect, Teacher* (London: RIBA, 2001). One of Piper's 1930s abstract paintings hung in Chermayeff's Sussex home, Bentley Wood. See Dell & Wainwright, 'House at Bentley Wood', 1938, RIBA, DWN7375.

²³ David Fraser Jenkins and Frances Spalding, *John Piper in the 30s: Abstraction on the Beach* (London, Merrell, 2003), p.15.

²⁴ Trant, *Art for Life*, p. 93. Peggy Angus, letter to John and Mwanwy Piper, 29 April 1942, Tate Archive, TGA 200410/1/1/95.

²⁵ See David Coke ed. *Hans Feibusch: The Heat of Vision* (London: Lund Humphries, 1995).

²⁶ The building is currently threatened with demolition, and a new home is being sought for the murals.

²⁷ Frances Spalding, *Duncan Grant* (London: Pimlico 1998), p. 384.

²⁸ Spalding, *Duncan Grant*, pp. 382-3.

²⁹ See Virginia Woolf, *Between the Acts* (London: Hogarth Press, 1941). A parallel might also be drawn with the performances of operas by Benjamin Britten, known to Grant, at Glyndebourne. In the unpopular

Albert Herring (1946) a young man is appointed May King due to there being insufficiently virtuous women in the village. See Brian Young, 'The Performance of Pastoral Poetics: Britten's *Albert Herring*', *History Workshop*, Vol. 55 (2003), pp. 197-212.

³⁰ See Antony Penrose, *The Home of the Surrealists: Lee Miller, Roland Penrose and their Circle at Farley Farm* (London: Frances Lincoln, 2001), pp. 62-3.

³¹ James King, *Roland Penrose: The Life of a Surrealist* (Edinburgh: Edinburgh University Press, 2016), p. 214.

³² Penrose, *The Home of the Surrealists*, pp. 79-80.

³³ Carolyn Burke, *Lee Miller: on both sides of the camera* (London: Bloomsbury, 2006 [2005]), p. 316.

³⁴ Raymond Williams, *The Country and the City* (London: Chatto & Windus, 1973).

³⁵ Roland Penrose, *Scrap Book 1900-1981* (London: Thames & Hudson, 1981), pp. 182-3.

³⁶ John Banting contributed an essay on 'The Dancing of Harlem' to Nancy Cunard's 1934 anthology, *Negro*.

³⁷ Jane Stevenson, *Edward Burra: Twentieth-Century Eye* (London: Jonathan Cape, 2007), p. 319.

³⁸ See for instance *Ropes and Lorries* (1942-3) in The Ingram Collection and *Soldiers' Backs* (1942-3) in the Towner collection.

³⁹ Iain Sinclair, *American Smoke: Journeys to the End of the Light* (London: Penguin, 2013), p. 188.

⁴⁰ For pointing out the Bexhill connection thank you to Michel Remy ed. *On the Thirteenth Stroke of Midnight: Surrealist Poetry in Britain* (Manchester: Carcanet, 2013).

⁴¹ Edith Rimmington to John Banting, 26 July 1971, Tate Gallery Archive, TGA 779/1/496.

⁴² For more on Pailthorpe and Mednikoff see Nigel Walsh and Andrew Wilson, *Sluice Gates of the Mind: The Collaborative Work of Dr Grace Pailthorpe and Reuben Mednikoff* (Leeds: Leeds Museums and Art Galleries, 1998).

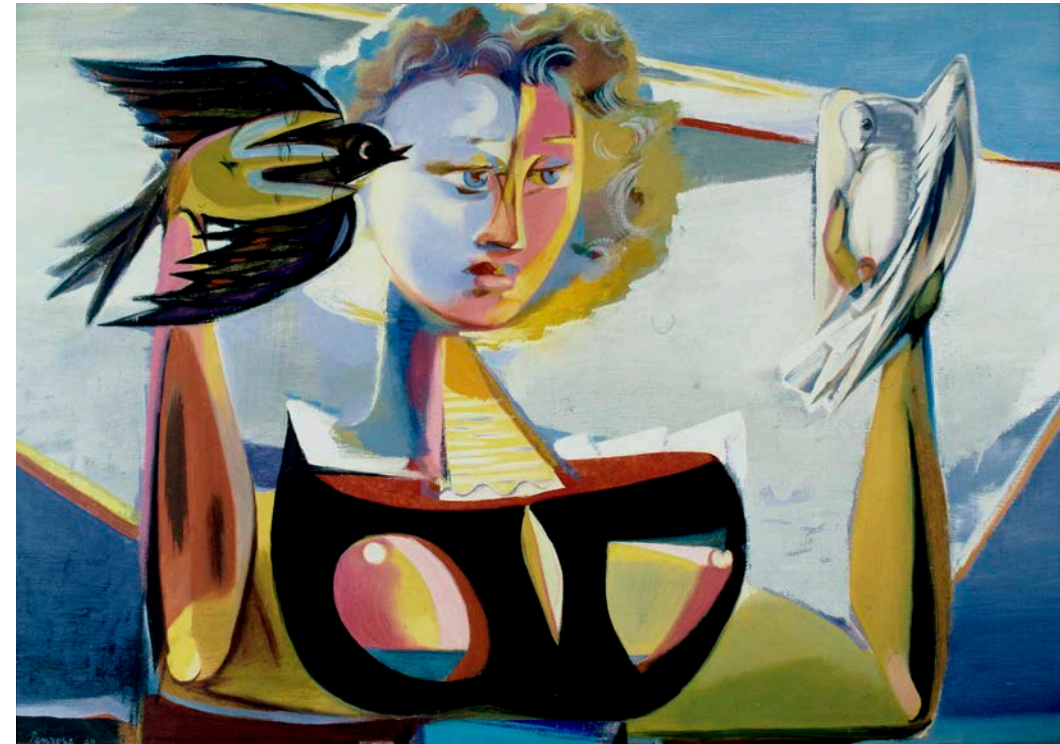


Image 2: Roland Penrose, *Flight of Time*, 1949, oil on canvas, The Penrose Collection © Roland Penrose Estate, England 2016. The Penrose Collection. All rights reserved.

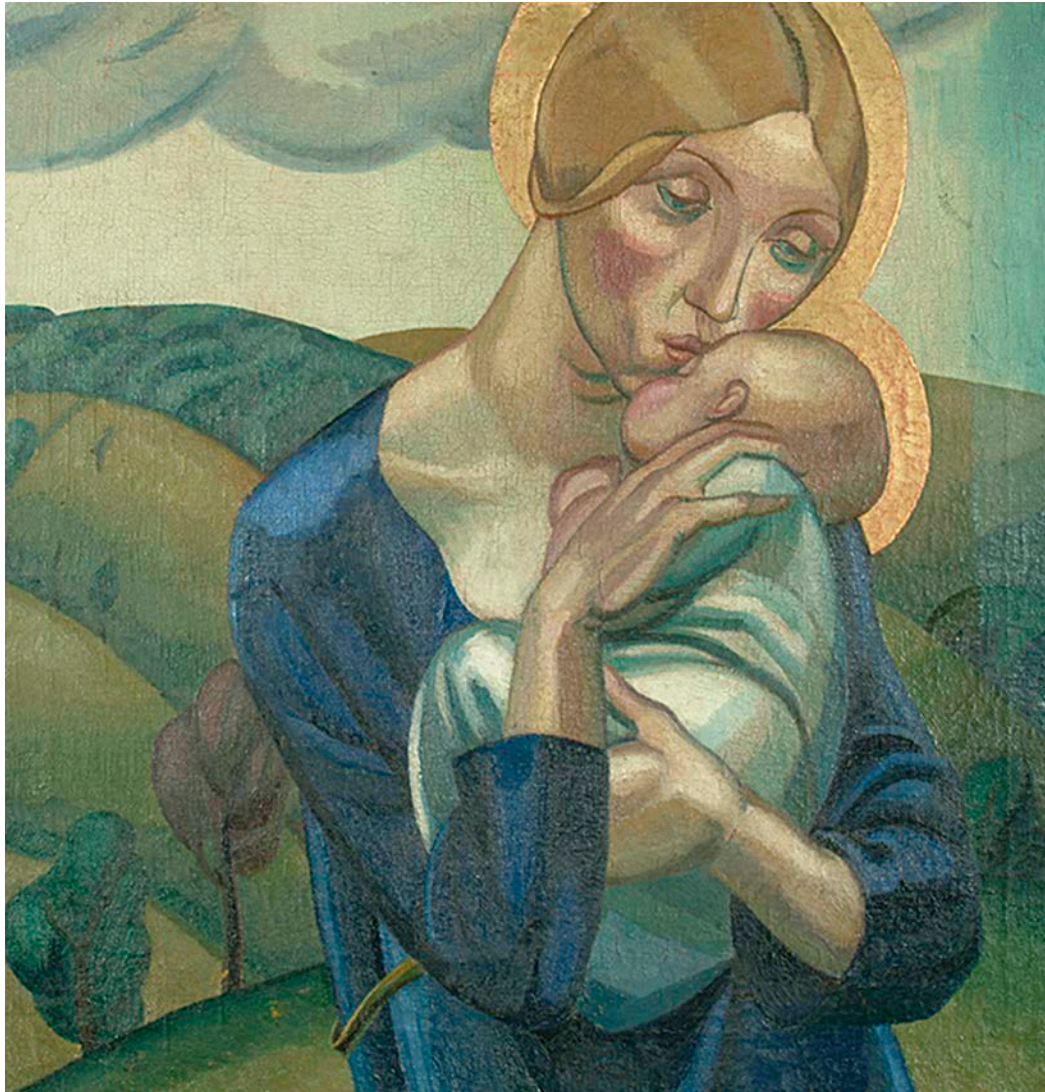


Image 3: David Jones, *Madonna and Child in a Landscape*, 1924, oil on canvas, Ditchling Museum of Art + Craft, © Trustees of the David Jones estate. Image courtesy of Ditchling Museum of Art + Craft.



Image 4: David Jones, *The Garden Enclosed*, 1924, oil paint on canvas, Tate © Tate, London 2016.

SUSSEX: A MODERN INSPIRATION

Whether you visit in the browning leaves and crisp air of autumn, the dark nights and mist of winter, the bright skies and golden fields of spring, or the hot sun and long evenings of summer, the counties of East and West Sussex, and the city of Brighton & Hove, have cultural gems to rival any English region. The proximity to London was a draw for many artists in the 20th century and now makes the area an easy day trip or long weekend from London.

Starting in the east, we find the Coastal Culture Trail linking three galleries dotted along an 18-mile stretch from Jerwood Gallery in Hastings, past De La Warr Pavilion in Bexhill-on-Sea to Towner Art Gallery in Eastbourne. For the focused, all three can be visited by bike, road or rail in a single day. First to Hastings where the award-winning Jerwood Gallery's oily-tiled exterior sits on the Stade alongside the rat-a-tat of fishermen's huts. The floor-to-ceiling picture windows and the balcony of Webbe's at Jerwood Gallery offer unrivalled views of Hastings' hardworking seafront, perfect for enjoying a hot coffee, although the menu offers much more (the Smoked Seafood Board is particularly appealing).

The gallery opened in 2012 and houses the fast-growing Jerwood Collection of Modern British Art featuring the work of Stanley Spencer, LS Lowry, Maggi Hambling and

much more. The architecture provides domestic scaled rooms perfect for the collection as well as larger gallery spaces which show temporary exhibitions often of more contemporary British art.

If you can let go of this town's many antique shops and independent galleries, it's on to Bexhill-on-Sea, via St Leonards, past the ship-like Marine Court. A wholly different vibe here; smarter, more serene. The 1935 modernist icon that is the De La Warr Pavilion rises like an ocean liner, elegantly above a spacious promenade where people are walking, cycling, running, dog-walking. The programme here is contemporary and multidisciplinary, with film, live music, art and design both inside and out. They have recently shown artists such as Bridget Riley, Peter Blake, Antony Gormley, Fiona Banner and Andy Warhol and exhibitions responding to the design heritage of the building and the socialist ideologies on which it was built. A bonus; entry is free and the town's independent shops, bars and award-winning ice cream parlour Di Paolo's are just across the road.

Next, travel along the coast to Eastbourne. Here the town's grandeur is certainly less faded than Hastings - Eastbourne Pier, so well-preserved it is a set for films like Brighton Rock - and it is no longer weighed down by its reputation as a retirement town. In the area near the railway station known as Little Chelsea, new coffee shops, restaurants and bars cater for the town's younger residents. Whilst in the area, you might lose yourself in Camilla's, a fantastically



Jerwood Gallery



De La Warr Pavilion



Towner Art Gallery



well stocked second-hand and antiquarian bookshop, before stopping locally at Qualisea to enjoy Fish ‘n’ Chips.

Onwards to the Towner Art Gallery, a concrete-clad, modernist building with vast walls, high ceilings, and a lift the size of a city apartment. It was designed by award-winning architect Rick Mather and opened in 2009 transferring the town’s art collection from a Georgian manor house across town. Eric Ravilious, who grew up in East Sussex, is a highlight of the permanent collection alongside other Modern British artists including Christopher Wood, Alfred Wallis and Edward Burra. The gallery also presents a year round programme of contemporary exhibitions.

Taking the coastal road A259 with views through the Downs, past lighthouses and down to Cuckmere Valley and the river winding out to sea, you arrive in mid-Sussex and three more exceptional museums you might spend a long weekend exploring. Stay in the county town of Lewes, with its antiques shops and boutiques, wholesome cafés and lively pubs, and you’ll be in easy reach of all these. Buy a ticket to the Opera at Glyndebourne and you have a very special visit ahead of you. Two farmhouses, Farleys House & Gallery and Charleston, offer glimpses into the intimate lives of those that lived in, and visited them. A third destination, the beautifully renovated Ditchling Museum of Art + Craft, houses work by the many talented artists and makers connected to the village. These three venues showcase art as life; the process of making in tandem with the business of living.

From Lewes, drive to Chiddingly through the village of Laughton where you may be tempted to stop at The Roebuck for the food. Arriving at Farleys House & Gallery you will be struck by a view that extends south to the chalk figure of The Long Man of Wilmington on the Downs. Entry is through a barn, home to seasonal exhibitions and a café; guided tours of the house are available.

Farleys was home to the painter, curator and art collector Roland Penrose and his wife the photographer Lee Miller; it is still run by the family, their son and granddaughter. Inside, you will find room-upon-room filled with *objets trouvés*, artworks by the family and their famous friends, ethnographic objects and items collected by Miller for their humour. An original Picasso tile is installed casually above the cooker and the dining room hearth sings with Penrose's mural depicting The Long Man.

In nearby Firle is Charleston, home to Duncan Grant, Vanessa Bell and their unconventional family, often visited by their many friends, Maynard Keynes, T.S. Eliot, E. M. Forster. Bell's sister, Virginia Woolf lived just a few miles down the road at Monk's House in Rodmell, now owned by the National Trust. The artists and writers ruminated in Charleston's hand-painted rooms, wandered the garden, dipped in the pond, and created work of lasting impression. More a home than a museum, the modern visitor often comments that it feels like the artists have just left the room. You can spend hours in the garden and at various points in the year you can see world-renowned speakers at one



Farleys House & Gallery



Charleston



Ditchling Museum of Art + Craft



Brighton Museum & Art Gallery



West Dean College



Pallant House Gallery



of Charleston's festivals. A building project bringing an education space and temporary exhibition galleries will add more for the visitor in the coming years.

For another day, the village of Ditchling is the perfect destination for an invigorating walk including one of the highest points in the South Downs National Park, Ditchling Beacon. You might enjoy lunch at national winner of Freehold Pub of the Year, The Bull, a guided tour of the vineyard at Ridgeview or with children, the Stoneywish Nature Reserve. Ditchling Museum of Art + Craft is housed in award-winning architecture, and the collection within is a tonic to the digital age. It's easy to spend an hour among its displays of work by Eric Gill, David Jones, Frank Brangwyn and others, as well as displays of contemporary craft and design, and then another enjoying the shop, café, churchyard and throwing crumbs for the ducks.

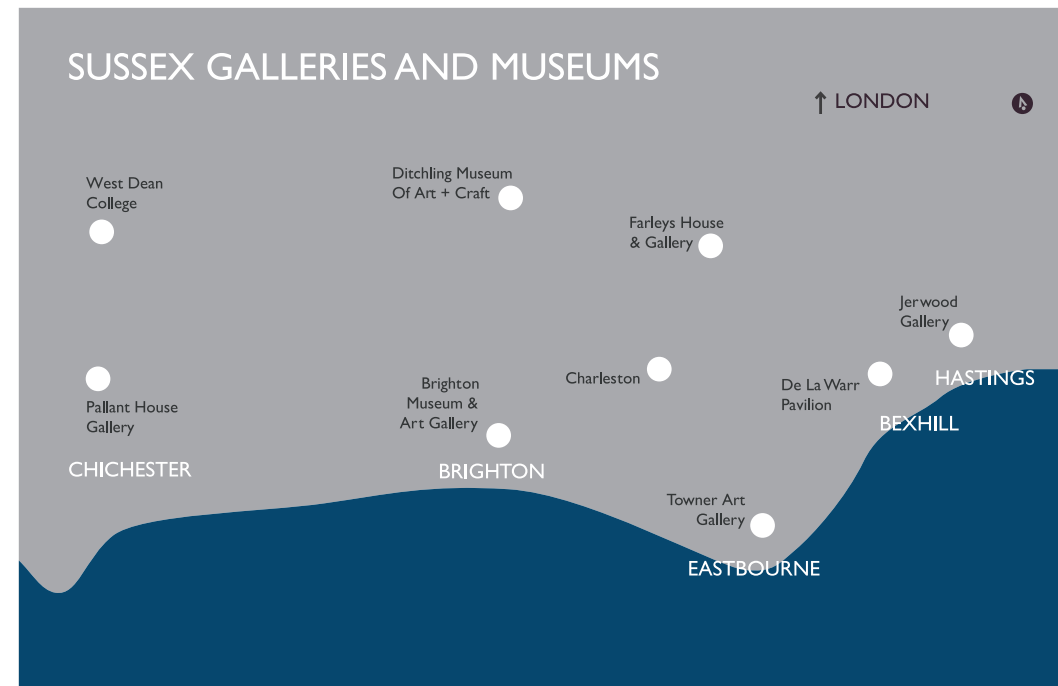
The city of Brighton & Hove needs little introduction; full as it is with cultural attractions, innovative restaurants like Silo and 64 Degrees, and streets lined with independent shops, bars and cafés. The Royal Pavilion is a fantastical treat of oriental inspired design and its ever-busy garden is home to Brighton Museum & Art Gallery. Here treasures can be found in room after room of displays designed to explore and celebrate the diversity of Brighton's community.

The first room is full to bursting with iconic furniture pieces, not least, Dalí's Mae West Lips sofa. Beyond this, the permanent collection spans continents and centuries,

from founder Henry Willett's huge ceramics collection to costume, film and fine art. A particular highlight is Edward James's extraordinary ballet costume of a cloud which leads, helpfully, towards a lesser-known stop on the Sussex art trail - James's family home at West Dean, just outside Chichester. Drive past Goodwood, home to Cass Sculpture Foundation as well as the racecourse, past Weald & Downland Open Air Museum and through countryside famous for inspiring Blake's poem *Jerusalem*. West Dean House is now home to West Dean College which has an international reputation for art, craft and conservation courses from one-day workshops to Masters' degrees.

The impressive gardens are open to the public. Wander at length admiring the Victorian glasshouses, then creep into the Artichoke House. The construction by former artist-in-residence and tutor George Charman (2014) is based on an original concept by James and Dalí. A legacy lives on, through students attracted to this college for its hands-on tuition, reinforced by a unique trove of art history.

From here, an easy hop to Chichester, where the cathedral is a reason to visit with its Marc Chagall stained glass window, its John Piper tapestry and other artists' masterpieces but Pallant House Gallery alone justifies a pilgrimage to the city. Home to yet another celebrated collection of modern British Art, including work by Peter Blake, Ben Nicholson and Henry Moore, this gallery is a two-parter. The contemporary extension, which won the Gulbenkian Prize in 2007, houses a bookshop, café and restaurant, learning and



events spaces, and temporary exhibition programme. Then, there's the house; a Grade 1 Queen Anne building which is home to site-specific installations of contemporary art in the stairwells, items from the permanent collection displayed thematically and collections of furniture and ceramics. It seems genuine enjoyment is being had in the display of these works, bringing them up-to-date and helping visitors draw new and valuable connections.

Heading homewards after a tour of these nine exceptional venues nestled amongst stunning landscapes of the coast and the Downs, you might well wonder what kind of person Sussex would not inspire.



Image 5: Eric Ravilious, *Interior at Furlongs*, 1939, watercolour and pencil on paper, Private Collection. Image courtesy of Towner Art Gallery, Eastbourne.



Image 6: Edward Wadsworth, *Study for the Bexhill Mural*, 1935, watercolour on paper, De La Warr Pavilion Charitable Trust © Estate of Edward Wadsworth. All rights reserved, DACS 2016. Image courtesy of the De La Warr Pavilion Charitable Trust, Bexhill-on-Sea.

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In particular we would like to thank the generous individuals within our Exhibition Supporters' Circle and to the University of Sussex who through their donations have helped make this exhibition possible.

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The curator would personally like to thank those who have generously offered their knowledge and advice: Alistair Davies, Nathaniel Hepburn, the Two Temple Place team and Martin Caiger-Smith in addition to the directors, curators and archivists at all of the museums and galleries this exhibition

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We would also like to extend heartfelt thanks to our dedicated team of volunteers, without whom our exhibition programme would not be possible.

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Exterior view, Farleys House, Sussex, England
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